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wherein the 105th annual exhibition of paintings and sculpture was set forth, and the object was the promotion of genuine fellowship among those sharing a common interest. It was probably the first attempt to bring together into one assembly all the art associations in Philadelphia, and so great was the success that the intention is to make "Artists' Evening" an established feature in connection with the annual exhibitions. The Fellowship this winter has been specially active, conducting a series of debates on matters pertaining to art which have aroused new interest. Among those who have taken part in these debates are Dr. Talcott Williams, Mr. John E. D. Trask, Mr. William M. Chase, Mr. Charles H. Caffin, and Mr. Arthur Dow, some of whom when not able to be present have sent written arguments. The subject to be debated at the next meeting will be "Should artists take an active interest in political life and receive State aid?" The award of the Fellowship prize was made on Artists' Evening. This prize is \$100, and is awarded annually, by vote of the Fellowship members, to the member making the best showing in the Academy exhibit who has been a student at the Academy within the preceding ten years. There was a tie this year between Richard Blossom Farley, who exhibited a painting entitled "The Daguerreotype," and Joseph T. Pearson, Jr., who showed a painting of "A Group of Geese," so the prize was divided.

BUFFALO For several years the **ACADEMY NOTES** Buffalo Academy has published a monthly periodical—"Academy Notes"—which under the editorship of the late Charles M. Kurtz, director of the Albright Gallery, assumed a distinctly individual character. Upon Dr. Kurtz's death last May the publication was suspended and it has but lately been resumed as a quarterly. The current issue has much to commend it and is of more than local interest. It recounts and illustrates the series of admirable exhibitions held at the Albright Gallery during the present season, among which may be mentioned the collection of small

bronzes assembled by the National Sculpture Society, and a series of special exhibitions of the works of E. W. Redfield, E. H. Blashfield, H. G. Dearth, Louis Paul Dessar, Hugo Ballin, J. W. Alexander, Herman Dudley Murphy, and others; tells of a successful lecture course conducted for members and gives a list of recent acquisitions.

IN THE MAGAZINES

The March issue of the *North American Review* contains the paper by Mr. E. H. Blashfield on "The Actual State of Art Among Us," read at the meeting of the National Academy of Arts and Letters held in Washington in December. And delightful reading it is found to be, serious and yet enlivened by a spark of humor inherently optimistic. Telling first of his boyhood memories of art in New York and contrasting present conditions he gently chides the present generation for instability of interest. "We buy enormously," he says, "we praise much, but we also neglect much; we love perhaps not to well, but surely at times not too wisely. We have worn out many fashions in admiration, and in wearing them out we have learned from each, but we have not yet learned steadiness of purpose, nor quite acquired the fairmindedness which should be sheet anchor to the omnivorous collector we seem destined to become among nations."

Adding, however, after further discussion, "Yet the great trend of our art is toward sanity, and a sanity which is become yearly less and less a derivation, more and more an American product."

To the Field of Art in *Scribner's Magazine* Mr. Frank J. Mather, Jr., contributes a short article on the Luxembourg and American Painting in which he declares that the acceptance of our themes by France implies the gradual enrichment of the motives of modern landscape; explaining the difficulty of comprehension of the merit of an Inness by one who had never visited America, and finding in the recent acquisition of Mr. Redfield's "February" indication of the end of our